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ful likeness of the author by John S. Sargent. For the rest, the illustrations consist of four plans from sketches by the author, and four maps (three of South African territory and one of England and Wales) all on one sheet. These productions are no credit to the publishers, and hardly any assistance to the reader. The plans are the barest outlines of *terrain*. To make use of the maps one must have good eyes and a good light or strong glasses. The reader is never referred to any particular map, but is left to hunt for what he wants with the assistance of such powers of divination as he may happen to possess. He is likely, therefore, to give up the maps as impossible, and trust to the text and his imagination for his geographical bearing. There is a full index, in which, however, the hero of the story, De Wet himself, is signally slighted.

JOHN BIGELOW, JR.

*Japan: Its History, Arts, and Literature.* By CAPTAIN F. BRINKLEY. [Oriental Series, Volumes VII. and VIII.] (Boston and Tokyo: J. B. Millet Company. 1902. Pp. 396; 450.)

*China.* By CAPTAIN F. BRINKLEY. [Oriental Series, Volumes IX.-XII.] (Boston and Tokyo: J. B. Millet Company. 1902. Pp. iv, 426; 273; 285; 292.)

THE complete work of the accomplished editor of *The Japan Mail*, for thirty years a capable and enthusiastic student of the language, literature, art, history, and politics of Japan, is now before us. Its chief value lies in the revelation of the environment of the native artists who have so aided the historical development of the nation. Old Japan was a rich and wonderful "world outside of money" and science. Having no invaders or hostile pressure from without, the islanders developed from within those elements of action and counter-action by which progress is possible. Each clash of novelty from the Asian continent came as a literary, intellectual, religious, or artistic impulse. Political emissaries were few indeed. Even when the Japanese themselves invaded Korea, their famous harrying ground, the results were seen chiefly in the appropriation by them of both art and artists, and not in the possession of land nor in counter hostilities. Captain Brinkley, devoting one volume to the ceramic art of Japan, writes familiarly from direct knowledge, paying his respects critically and abundantly to the conjectures of European writers. Under his treatment it is seen clearly that while European art and its derivatives stand for representation, that of the orient, and especially of Japan, stands for pure design. Japanese art is mostly decorative and weak in figure-painting, and the reason is plain. The Japanese artists have never appreciated the contours of the human figure, and studies of the nude would have shocked the sense, not of decency but of refinement. Until the nineteenth century and the rise of the Hokusai and Ukiyo-e (passing world) style of painting, the subject-matter of art lay in the precincts of the court and the temple, where the exposure of any part of the person except the face and hands was deemed a gross

breach of etiquette. The author notices the influence of Wagenaar and Dutch commercial patronage, which increased gaudy decoration but hardly improved art. A startling instance of foreign influence is seen in the case of the artist Kwazan, who from 1820 to 1840 blended most felicitously the styles of the orient and the occident. As everything from the west was then under political ban, Kwazan fell under the same inexorable censorship, which purged the critico-historical writings of Rai Sanyo, who nevertheless created the political opinions which finally overthrew the Yedo government. The Yedo censors also broke up the plates of the far-seeing author and map-maker Rin Shihéi and threw him into prison, whence he never emerged. Kwazan received the order to commit hara-kiri November 3, 1840, which he did, and was then duly decapitated. In 1890, when the tide had so far turned and Japan had been transformed, an exhibition of his pictures was held in Tokyo and his genius celebrated. The hidden history of Japan, from the expulsion of the Portuguese in 1617 to the restoration of 1868, still awaits treatment by a competent pen. It is a fascinating theme and invites the student.

In the eye of the artist, China's greatest contribution to civilization has been in the line of ceramic production. To this subject a volume is devoted. The author has not indeed had the same direct intimacy with Chinese as with Japanese products of the furnace, and yet one may safely say that no other work yet produced gives such an accurate historical outline and so clear and full an appraisal of the different wares as to texture, decoration, glaze, color, and form, as this.

To bring the subject of Chinese history within reasonable bounds, or into a form comfortable to most Western readers, Captain Brinkley has chosen the golden mean. Yet his very readable work only makes us long the more for one which will treat with mastery of material and with clear insight the evolution of the Chinese from patriarchal and primitive forms into feudalism, and thence into unity under absolutism, the dissolution into minor kingdoms, the rise of the strong and brilliant unities under the Tang and Sung dynasties when China had her golden age in art and literature, the outbreak of populism, the examination afresh into the foundation of things, the philosophic and social reconstruction in the middle ages, with the treatment of those modern dynasties—Mongol, Ming, and Tartar—which have touched western and modern history. Those who look for any such thing in the present work will be wholly disappointed. With the author's firm grasp, easy touch, and profound and broad view of Japan, his sketch of China is in startling contrast, for it is mainly that of the foreigner's trade and diplomatic relations. Nevertheless we have here an accurate and interesting picture of the natural background, of administration, and of finance, the history, during the "pre-conventional period," of foreign intercourse by means of medieval travelers and the first modern traders. The "conventional period" begins with the opium war. Three able chapters are given to a discussion of the "propaganda and Chinese religion." Another one treats lumi-

nously of education, literati, secret societies, and rebellions. Those who think that the Chinese are conceited and in all their airs and documents patronizingly superior should read again President Tyler's autograph letter of information and admonition to his great and "good friend" at Peking. Captain Brinkley makes merry over this "diapason of dignified condescension." Over and over again this Englishman of judicial mind handles, with searching criticism and often with frank disapproval, the methods of British diplomacy, while praising the policy of the United States government, which "may be implicitly trusted to do in any international complication, not merely what is right and just but also what is generous." The occupation of Canton and Peking, the Tai Ping rebellion, the sequels of conquest, the curious French tactics, under Admiral Courbet, of battle but not "war," and the situation of to-day are finely depicted. We may add that the superb illustrations and mechanical equipment, the abundant notes and appendixes, the indexes, and two large colored maps in this second instalment are of the same high standard as that set in the first volumes.

WILLIAM ELLIOT GRIFFIS.

To receive a copy of Alzog's *Manual of Universal Church History* (Vol. I., Cincinnati, The Robert Clarke Company, pp. xxii, 779) with the date of 1899 excites an interest which dies out with the discovery that the book is only a reprint (fifth impression) of a translation made in 1874 from the ninth German edition. Alzog's work has been held in honorable esteem, but the reprint occasions comparisons that do it injury. It evidences by its deficiencies the progress made in early church history by the intense activity of a generation of scholars. It presents a knowledge which was prior to a long list of discoveries and identifications. It knows nothing of the recovered Didache, of apocalyptic and apocryphal fragments, of many gnostic works, narratives of martyrdoms, and patristic discoveries. It is without the light that has been thrown upon the persecutions and the significance of early heretic and schismatic movements. Its constructions are adjusted to views which precede the labors of men like Ritschl, Harnack, Zahn, Loofs, Hatch, Funk, Kraus, Bardenhewer, Ehrhard. Such a list of names shows that Catholic scholarship has been fruitful and influential, and it provokes the question why Catholic students should be contented in 1899 with a bibliography made before 1874. The evident popularity of the manual in its American form should lead to a revision such as has been given to the German original. It would be still better if the work should be antiquated by a production from American Catholic scholarship.

FRANCIS A. CHRISTIE.

*Student's History of the Greek Church.* By the Rev. A. H. Hore, M. A. (London, James Parker and Company; New York, E. and J. B. Young and Company, 1902, pp. xxxi, 531.) There is need of a good historical manual of the eastern church in English, but the present work is not